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The Hollywood Reporter

TORONTO DAILY №1

SEPTEMBER 6, 2013

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SEPTEMBER 6, 2013
THR.COM/TORONTO | TORONTO | No1

The Hollywood Reporter

TORONTO WEATHER AND HIGH TEMPS
TODAY 73° F 23° C
TOMORROW 77° F 25° C

THE ROCK IS McG'S *FALL GUY*

By Borys Kit and Tatiana Siegel

The long-in-the-works movie version of 1980s TV series *The Fall Guy* is coming together once again, this time as a vehicle for **Dwayne Johnson.** Johnson, formerly known as The Rock, is in negotiations to star in a big-screen remake that **McG** is in talks to direct.

Ashok Amritraj's Hyde Park Entertainment is financing the action film alongside WWE Studios. Writers **Zack Stentz** and **Ashley Edward Miller** (*Thor*, *X-Men: First Class*) executed the draft that attracted all the attention.

Johnson

Amritraj is producing alongside **Walter Parkes** and **Laurie MacDonald**, who have held the

CONTINUED ON PAGE 2

A Dress Rehearsal for Oscar Night?

By Gregg Kilday

While the Toronto Film Festival is not primarily a competitive event, the eyes of Hollywood will be on its People's Choice Award, voted on by the audience itself. Last year, it went to *Silver Linings Playbook*, which, more than five months later, would see its star **Jennifer Lawrence** capture an Academy Award. Two years before that, Toronto hit *The King's Speech* won best picture, and two years before that, festival favorite *Slumdog Millionaire* triumphed on Oscar night.

AWARDS BUZZ

A few films are arriving in

CONTINUED ON PAGE 2

Benedict Cumberbatch attends the Sept. 5 world premiere of *The Fifth Estate*, TIFF's opening-night movie. The actor plays WikiLeaks' Julian Assange in the Bill Condon-directed film.

EVAN AGOSTINI/INVISION/AP

Cannes Heists Fray Toronto Nerves

Increased security hopes to head off a repeat of May's Croisette crime spree as jewel insurers brace for star-packed red carpets and TIFF insiders insist thefts won't plague the fest *By Etan Vlessing*

The jewelry heists that rattled the Cannes Film Festival in May have prompted new concerns as TIFF gets underway. Security in Toronto during the fest likely will be tighter than in recent years, and when it comes to protecting the stars, the major hotels and jewel insurers say no amount of precaution is too much.

"Perhaps the greatest concern is not what we know or have been accustomed to in security or law enforcement with respect to gem theft. It is the unknown," says **Kelly Ross**, a former head of the Royal Canadian Mounted Police's diamond smuggling division and now senior risk manager at the Canadian Western Bank. Global security firms like Brinks and Malca-Amit with local operations in Toronto are deployed during TIFF to give comfort to diamond insurers and studios with jewel-laden stars strutting the red carpet.

"A lot goes on behind the scenes to ensure the high-value goods are secured: risk assessments, security analysis, liaisons with local and international security forces, global tracking while goods are in transit, VIP protocol and so on," explains **Artzi Korostelev**, operations manager at Malca-Amit in Toronto.

TIFF organizers note Toronto is far less vulnerable to jewel thieves and their armed attacks than the French Riviera and Cannes' Croisette, which experienced a rash of brazen daylight robberies during the festival. A top China Film Group executive left the Cannes festival early after his hotel room was ransacked and personal items stolen.

Noah Cowan, artistic director of Bell Lightbox, insists no direct threat is anticipated. "There's some quite specific security problems that the town of Cannes has that Toronto does not have," he says. "We are always aware of any kind of crime issues in the city, and are briefed by the RCMP and the local police.

Hotel reps say they are confident stars and their belongings will be protected. And if hotel precautions aren't enough, adds **Mickael Damelincourt**, general manager of the Trump International Hotel & Tower, "They can always hire their own security." THR

THR HEAT INDEX

BILL CONDON
The *Twilight: Breaking Dawn* director's follow up *The Fifth Estate* bows to big applause on opening night amid a national privacy debate that should help the film at the box office.

SCARLETT JOHANSSON
The star's alien sci-fi thriller *Under the Skin* draws mixed reviews in Venice and Telluride screenings, dampening Toronto sales prospects for the pic from director **Jonathan Glazer** (*Sexy Beast*).

PENN JILLETTE
Tim's Vermeer, the magician's first documentary as producer and star (partner Teller directed), earns raves at Telluride ahead of Sony Pictures Classics' gala Toronto premiere.

KNOW YOUR DEALMAKER

Bill Johnson,
Lotus Entertainment
Johnson scored a hot Toronto project when his company boarded the **Tom Hanks** starrer *A Hologram for the King*, based on **Dave Eggers**' best-selling novel. Lotus will present the project to foreign buyers at the festival. *Cloud Atlas* co-helmer **Tom Tykwer** adapted the screenplay and also is attached to direct.

Oscar Buzz

CONTINUED FROM PAGE 1

Toronto on a wave of applause. Warner Bros. is hoping that **Alfonso Cuaron**'s *Gravity*, the 3D space odyssey that opened the Venice Film Festival and orbited through Telluride, will continue to build momentum at its Sept. 8 gala screening, just as last year's best picture *Argo* did. "A best pic nom for sure," *Finding Nemo* director **Andrew Stanton** tweeted after producer **Frank Marshall** proclaimed *Gravity* the best film he saw at Telluride. *12 Years a Slave*, **Steve McQueen**'s unflinching look at slavery in the American South, also stunned audiences in Telluride, and its distributor Fox Searchlight is looking to Toronto to confirm its standing as a contender.

But both films face plenty of competition in Toronto: **Bill Condon**'s *The Fifth Estate*, starring **Benedict Cumberbatch** as **Julian Assange**, took the high-profile opening-night slot. **Jason Reitman**, who used Toronto to show off awards favorites like *Up in the Air* and *Juno*, is bringing *Labor Day*, starring **Kate Winslet** and **Josh Brolin**. And **Ron Howard**'s Formula One-set *Rush* is looking to start its awards engines as well.

The Weinstein Co., will use Toronto to stoke buzz around **Justin Chadwick**'s *Mandela: Long Walk to Freedom*, in which **Idris Elba** plays Nelson Mandela; **John Wells**' *August: Osage County*, which **Meryl Streep** headlines; and **Stephen Frears**' *Philomena*, in which **Judi Dench** plays a mother seeking the child she long ago put up for adoption (it drew cheers in Venice). Sony Pictures Classics' crowded dance card includes **Asghar Farhadi**'s *The Past*, which won **Berenice Bejo** best actress honors in Cannes, and **Ralph Fiennes**' plunge into the life of Charles Dickens' *The Invisible Woman*. And Focus will bow *The Dallas Buyers Club*, which promises to continue the upward career trajectory of star **Matthew McConaughey**.

Seven of the past 13 best-picture Oscar winners played Toronto. That means the odds are that the eventual victor at next March's 86th Academy Awards is about to unspool. THR

The Dallas Buyers Club

Fall Guy

CONTINUED FROM PAGE 1

rights to the property for years. WWE Studios president **Michael Luisi** also is producing, with McG in talks to produce as well. The film is being presented to foreign buyers at the festival.

Fall Guy was an ABC series that ran from 1981 to 1986 and starred **Lee Majors** as a Hollywood stuntman who supplemented his income by doing bounty hunter work. He was joined on his escapades, which usually involved him transferring a stunt from a movie to the job at hand, by his sidekick cousin (**Douglas Barr**) and a fetching female stunt actress played by **Heather Thomas**.

Hollywood long has been trying to translate *Fall Guy* to the silver screen. The project was set up for years at Warner Bros., and more recently at DreamWorks, where Parkes/MacDonald tried to get it off the ground with *Casino Royale*'s **Martin Campbell** at the helm and **Nicolas Cage** starring.

Sources say Hyde Park, which is here in Toronto with the festival's closing-night film *Life of Crime*, will be officially shopping it at the festival in the coming week. Hyde Park will finance the film along with WWE Studios.

Johnson, repped by WME and Gang Tyre, is about to begin shooting *Fast & Furious 7*.

McG, repped by WME, last directed 2012's *This Means War*. THR

TORONTO'S BRITISH INVASION

By Stuart Kemp

World debuts for **Steve McQueen**'s *12 Years a Slave* starring **Brad Pitt**, **Chiwetel Ejiofor** and **Benedict Cumberbatch**; **Kevin Macdonald**'s *How I Live Now* with **Saoirse Ronan**; and **Richard Ayoade**'s *The Double* with **Jesse Eisenberg** trumpet a heavyweight British presence during this year's Toronto International Film Festival.

Coupled with the red carpet stroll for Cumberbatch for *The Fifth Estate* and another film featuring the *Star Trek* star — *August: Osage County* — and the British Film Institute noting that 25 films in the lineup have British backing, the U.K. invasion is on.

The BFI (which distributes the U.K. lottery movie funding), BBC Films (the standalone movie-making arm of the public broadcaster) and Channel 4's Film 4 are among the film funders with reasons to celebrate after relatively slim pickings for British efforts earlier this year at the Cannes Film Festival.

Ejiofor also is here as the male lead opposite **Thandie Newton** in *Half of a Yellow Sun* produced by **Andrea Calderwood** and **Gail Egan**, while Oscar-winning Brit producer **Jeremy Thomas** lands with **Jim Jarmusch**'s *Only Lovers Left Alive* with **Tilda Swinton** and **Tom Hiddleston** alongside **Jude Law** and **Richard E. Grant** starrer *Dom Hemingway*. Thomas says it comes down to timing with his films being ready for the fall festival schedule and not in time for Cannes. "It's very busy at the moment," says Thomas. "Toronto is a great festival for the films."

Also securing a place on the Toronto roster are **Roger Michell**'s *Le Week-End*, **David Mackenzie**'s *Starred Up* and the North American premieres of **Jonathan Glazer**'s *Under the Skin* and **Clio Barnard**'s *The Selfish Giant*. U.S. acquisitions executives also will be putting the festival screenings of **Joel Hopkins**' **Pierce Brosnan** and **Emma Thompson** two-hander *The Love Punch*, musical *Sunshine On Leith* featuring songs by Scottish band The Proclaimers and Ayoade's *The Double* firmly in their schedules. THR

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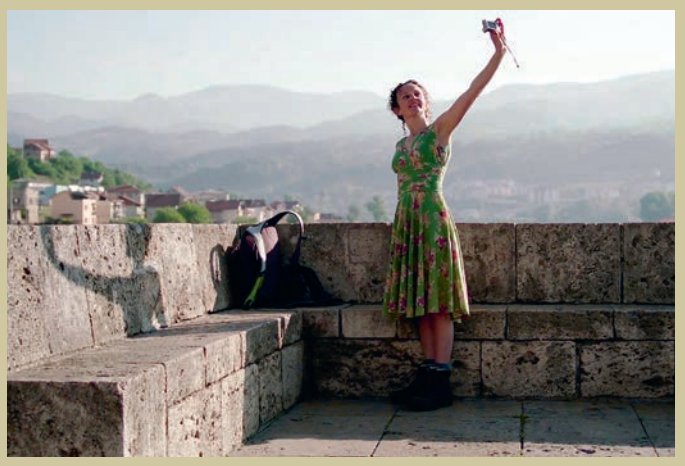
BASTARDO
by Nejib Belkadhi

Tunisia, France, Qatar
Contemporary World Cinema

TIFF SCREENINGS:

6 Sept	6:00 PM	Scotiabank 6
8 Sept	6:00 PM	Scotiabank 10
10 Sept	10:00 PM	Scotiabank 10
12 Sept	6:30 PM	Scotiabank 5
14 Sept	9:00 AM	TIFF Bell Lightbox 4



FOR THOSE WHO CAN TELL NO TALES
By Jasmila Žbanić

Bosnia and Herzegovina
Special Presentation

TIFF SCREENINGS:

7 Sept	7:30 PM	Scotiabank 2
8 Sept	11:45 AM	Scotiabank 5
9 Sept	9:45 PM	Scotiabank 8
12 Sept	11:15 AM	Scotiabank 10
14 Sept	11:45 AM	Scotiabank 11

LADDER TO DAMASCUS
By Mohamad Malas

Syria, Lebanon, Qatar
Contemporary World Cinema

TIFF SCREENINGS:

6 Sept	4:15 PM	Scotiabank 5
8 Sept	9:30 PM	Jackman Hall
10 Sept	12:00 PM	TIFF Bell Lightbox 4
12 Sept	9:00 PM	Scotiabank 5
15 Sept	5:00 PM	Jackman Hall

MY LOVE AWAITS ME BY THE SEA
By Mais Darwazah

Jordan, Germany, Palestine, Qatar
Discovery

TIFF SCREENINGS:

5 Sept	2:30 PM	Scotiabank 5
7 Sept	6:45 PM	Scotiabank 11
9 Sept	2:00 PM	Scotiabank 9
12 Sept	6:15 PM	Scotiabank 7
14 Sept	12:00 PM	TIFF Bell Lightbox 4

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also MONDAY SEPT. 9 at 8:00 pm

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CMG JEFFREY TINNELL ROBERT TINNELL EXECUTIVE PRODUCERS BRUCE FISHELMAN PRODUCER JOSH STEWART PRODUCED BY BRETT FORBES PATRICK RIZZOTTI WRITTEN AND DIRECTED BY JOSH STEWART

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TORONTODEALS

KA-CHING!
WHO'S INKING ON THE DOTTED LINE AT THE FESTIVAL

Potter's Pal Takes On Shakespeare: Rupert Grint's *Macbeth* Goes Global

By Stuart Kemp

U.K. banner **Kaleidoscope Film Distribution** has struck a deal for worldwide distribution rights to *Enemy of Man*, a reworking of Shakespearean tragedy *Macbeth*, which boasts *Harry Potter* star **Rupert Grint** among the cast. Kaleidoscope will begin presales to the title during the Toronto festival. The film, which stars **Sean Bean** as the tragic antihero, is set to begin shooting in January 2014. Kaleidoscope also will distribute the title in the United Kingdom.

Grint

Also starring alongside Bean and Grint are **Charles Dance** (*Game of Thrones*), **Jason Flemyng** (*X-Men: First Class*) and **James D'Arcy** (*Cloud Atlas*). **Vincent Regan** will direct the latest version, which is billed as a "retelling" of the Bard's timeless tale of war, betrayal and revenge. "Although 400 years old, Shakespeare's work feels truly contemporary," says Regan. "An ambitious childless couple; their longing for family replaced by a chilling pursuit of absolute power. Remaining true to its dark heart, we will strip back the dialogue, crank up the action and produce an atmospheric and blood-soaked chiller."

The film is produced by Regan, **Steve Harvey** (*St. George's Day*), **Roopesh Parekh** (*Da Vinci's Demons*) and **Jasper Smith** (*Playjam*). KFD's upcoming release slate includes **Joss Whedon**'s *Much Ado About Nothing*, Frightfest festival opener *The Seasoning House* and Studio Hamburg's nature film *The Green Planet*.

David Mamet's *Blackbird* Finds Solution

David Mamet's thriller *Blackbird* — starring **Cate Blanchett** — is moving ahead. **Lisa Wilson** and **Myles Nestel**'s **The Solution Entertainment Group** announced Thursday it will shop the project to foreign buyers gathered in Toronto this week and next for the festival and corresponding market. In *Blackbird*, Blanchett plays a woman who discovers that her grandfather may have been involved in the plot to assasinate President **John F. Kennedy**. The movie, set to start shooting in January in Australia, is being financed by **Saïd Ben Saïd**'s Paris-based company SBS Productions.

Exchange Takes International Rights to Jay Z Documentary

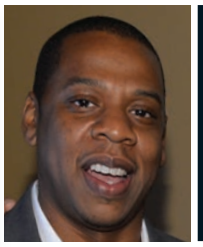
The Exchange has picked up international rights to the **Jay Z** documentary *Made in America* from director **Ron Howard**. The deal with CAA will help launch the star-studded documentary, which chronicles Jay Z's two-day 2012 Philadelphia music festival of the same name. *Made in America*, executive produced by the music mogul, will debut here Sept. 7, ahead of a TV debut on Showtime on Friday, Oct. 11. The doc is produced by RadicalMedia and Participant Media and features performances and interviews with **Kanye West**, **D'Angelo**, Dirty Projectors, The Hives, Pearl Jam, and **Run-D.M.C.**, among other music luminaries, on the theme of making it in America.

Rigor Mortis Sets In for Well Go USA

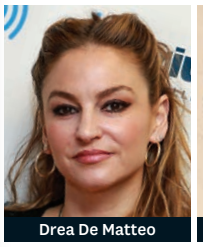
Niche Asian cinema distributor **Well Go USA** has snatched up North American rights to Chinese vampire film *Rigor Mortis* from Hong Kong multihyphenate **Juno Mak**. Well Go signed the deal with rights group Fortissimo Films and is planning a multiplatform release for the film in early 2014. The deal was negotiated by Fortissimo's evp sales and acquisitions **Winnie Lau** and Well Go president **Doris Pfardrescher**. **Mak**'s directorial debut, *Rigor Mortis* is billed as a reimagining of the Geung Si (or Jiangshi) genre popular in Chinese-language cinema of the 1970s and '80s, which draws on Chinese folklore about an undead creature that steals the qi, the life force, of living creatures.

Drea de Matteo Joins Cast of *Dark Places*

Drea de Matteo has signed on to join the cast of the drama *Dark Places*. The film, which stars **Charlize Theron**, is being co-financed and co-produced by **Exclusive Media**. Currently shooting in Shreveport, La., *Dark Places* is based on **Gillian Flynn**'s best-selling novel and also stars **Nicholas Hoult**, **Chloe Grace Moretz**, **Christina Hendricks**, **Corey Stoll** and **Tye Sheridan**. Written and directed by **Gilles Paquet-Brenner**, the film is co-financed by Cuatro Plus Films. The story centers on Libby Day (Theron), a woman who, at the age of 7, survives the massacre of her family and testifies against her brother as the murderer. Exclusive's **Nigel Sinclair**, **Guy East** and **Matt Jackson** are producing.



Jay Z's *Made in America* bows at TIFF on Sept. 7.


Drea De Matteo

David Mamet

Dean Devlin's Electric Entertainment Launches New Sales Outfit

Dean Devlin's Electric Entertainment is launching a new international sales company for both television and film projects, beginning with **Nick Sandow**'s mob pic *The Wannabe*. Industry veteran **Sonia Mehandjiyska** will run the new unit, which makes its debut this week in Toronto. **Martin Scorsese** is executive producing *Wannabe*, starring **Patricia Arquette**, **Vincent Piazza** and **Michael Imperioli**. Set in New York City during the early 1990s, the film centers on Thomas (Piazza), a man obsessed with mob culture who attempts to fix the jury in the trial of **John Gotti**.

Jason Reitman Preps *Men, Women & Children*

Jason Reitman is putting together his next directing project. Sources say the *Labor Day* filmmaker is assembling a cast for a film titled *Men, Women & Children*; Reitman is eyeing **Rosemarie DeWitt**, **Jennifer Garner** and **Adam Sandler** to star, though no formal offers have yet been made. Based on a book by **Chad Kultgen**, the story explores the sexual frustrations of junior high school students and their parents in the Internet age. The project is in the early stages, but the plan is to shoot in November. Reitman would also produce via his Right of Way Films. THR

I DID SAY THAT, EH!

A look at who's saying what at the Toronto film fest

"On plane next to a dude who smells like he ran here wrapped in trash bags and bear meat."

OLIVIA WILDE
The *Rush* star, who'll take on the role of Amber Waves in the Jason Reitman-directed live reading of *Boogie Nights* tonight, tweeting about her seatmate on her flight to the fest.

"I hope that you will release him and allow him to continue his wonderful and helpful life."

GUS VAN SANT
The director, writing in support of John Greyson's and Tarek Loubani's release from an Egyptian jail. Greyson, a Toronto-based documentary filmmaker, and Loubani, a doctor, were arrested Aug. 16 in Cairo.

"Seven weeks, three continents, two lovers, one genius: Jim Jarmusch. #OLLA"

TOM HIDDLESTON
The *Only Lovers Left Alive* actor, tweeting praise for his director.

"Big thanks, @taylorswift13, for coming up to #TIFF13 for the ONE CHANCE premiere. See you on the red carpet!"

CAMERON BAILEY
The TIFF artistic director, tweeting to the pop star, who wrote "Sweeter Than Fiction" for the film's soundtrack.

"You can see that we were really suffering. With the fight scene, it was horrible. She was hitting me so many times, and [director Abdellatif Kechiche] was screaming: 'Hit her! Hit her again!' "

ADELE EXARCHOPOULOS
The French actress on the fight scenes with Lea Seydoux in lesbian drama *Blue Is the Warmest Color*. The film, which won the Palme d'Or at Cannes in May, had its North American premiere here Thursday.

"going to #tiff for the first time as a film fan. excited to watch four movies a day like old times. #inspiration"

DARREN ARONOFSKY
The director, tweeting his enthusiasm about attending the festival without a film on the lineup.

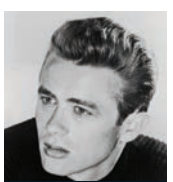
New James Dean to Road Trip With Robert Pattinson

By Borys Kit

Robert Pattinson and **Dane DeHaan** are teaming up to star in *Life*, the true story of the friendship between **James Dean** and *Life* magazine photographer **Dennis Stock**. DeHaan will play Dean and Pattinson will portray Stock in the film to be directed by **Anton Corbijn**. **Iain Canning**, producer of Oscar winner *The King's Speech*, is producing *Life* with his See-Saw Films partner, **Emile Sherman**. Stock was a young photographer working for the Magnum agency when he received an assignment that changed his life: to shoot a free-spirited actor named James Dean. The gig became a personal journey for both as they traveled from L.A. to New York to Indiana. During the trip, Stock captured now-iconic images of the actor before he was launched to stardom with *East of Eden* (1955).

The movie, with a script by **Luke Davies** and a budget in the $10 million to $15 million range, is eyeing a shoot in early 2014. FilmNation is shopping the project to foreign buyers in Toronto. THR

DeHaan


Dean

THR at Toronto

EDITORIAL DIRECTOR
Janice Min | janice.min@thr.com

DEPUTY EDITORIAL DIRECTOR
Mark Miller | mark.miller@thr.com

EXECUTIVE EDITOR
Matthew Belloni | matthew.belloni@thr.com

PHOTO & VIDEO DIRECTOR
Jennifer Laski | jennifer.laski@thr.com

NEWS
Kevin Cassidy
kevin.cassidy@thr.com | +1 213 840 1896

Gregg Kilday
gregg.kilday@thr.com | +1 310 528 3395

Scott Feinberg
scott.feinberg@thr.com | +1 203 907 9036

Carolyn Giardina
carolyn.giardina@thr.com | +1 917 822 9520

Carson Griffith
bycarsongriffith@gmail.com
+1 917 575 4362

Stuart Kemp
stuart.kemp@thr.com | +44 79 7712 5676

Borys Kit
borys.kit@thr.com | +1 323 387 8190

Pamela McClintock
pamela.mcclintock@thr.com
+1 323 627 0670

Tatiana Siegel
tatiana.siegel@thr.com | +1 310 998 7212

Sharon Swart
sharoncswart@gmail.com
+1 323 646 4655

Stacey Wilson
stacey.wilson@thr.com | +1 503 679 2315

REVIEWERS
Todd McCarthy, Deborah Young
David Rooney, John DeFore
Boyd van Hoeij

PHOTO & VIDEO
Carrie Smith | carrie.smith@thr.com

Stephanie Fischette
stephanie.fischette@thr.com

ART & PRODUCTION
Amélie Cherlin
amelie.cherlin@thr.com

Emily Johnson | emily.johnson@thr.com

Kelsey Stefanson
kelsey.stefanson@thr.com

Kelly Jones | kelly.jones@thr.com

Maya Eslami | maya.eslami@thr.com

PUBLISHER
Lynne Segall | lynne.segall@thr.com

SALES
Alison Smith
alison.smith@thr.com | +44 7788 591 781

Jonathon Aubry
jonathon.aubry@thr.com | +1 323 397 3725

Tyler DelVento
tyler.delvento@thr.com | +1 646 369 6818

Debra Fink
debra.fink@thr.com | +1 213 448-5157

Tommaso Campione
tommaso.campione@thr.com
+44 7793 090 683

Victoria Gold
victoria.gold@thr.com | +1 310 746 8508

Ivy Lam
ivy.lam@thr.com | +852 617 692 72

MARKETING
Anna Magzanyan
anna.magzanyan@thr.com
+1 818 261-0815

Jessica Bernstein
jessica.bernstein@thr.com
+1 917 664 1604

Laura Lorenz
laura.lorenz@thr.com | +1 908 432 9821

Eric Rutherford
eric.rutherford@thr.com | +1 323 428 1175

Lisa DiMatteo
lisa.dimatteo@thr.com
+1 774 258 0832

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Screenings
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Wed Sept 11, 21:00 Scotiabank 1
Thu Sept 12, 15:00 The Bloor Hot Docs Cinema

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About Town

RAMBLING REPORTER *By Gary Baum & Sharon Swart*

Richmond Station, in the city's financial district. Inset: THR & Co.'s black spaghetti with squid.

Foodie Fest! 10 New Toronto Hotspots

Hipster Korean cuisine, out-there fusion fare and crazy cocktails: A new generation of cutting-edge eateries opens, all within a 10-minute cab ride of the TIFF Bell Lightbox

1 **BAR ISABEL** This Spanish-inspired restaurant offers Iberico meats, Spanish cheese and wines and a "crazy cocktail list," says **Jonathan Sobol**, whose film *The Art of the Steal* plays at this year's fest. ***797 College St.***

2 **THE CHASE FISH & OYSTER** Curtains open to a flower-filled patio at this spot, where a highlight is the bay platter of oysters, clams, tuna, crab, shrimp, scallops and lobster. ***10 Temperance St.***

3 **THE COCKTAIL PARLOR** This casual lounge opened in July in the Storys building, a 170-year-old warehouse-turned-event space. "It has an Old World charm with classic cocktails and fun and unpretentious food," says TIFF Bell Lightbox artistic director **Noah Cowan**. ***11 Duncan St.***

4 **DYNE** Menu faves at this Spanish/Portuguese/Asian-influenced spot include smoky roasted eggplant with molasses yogurt. ***120 Avenue Road***

5 **EL CATRIN** Day of the Dead murals decorate this Mexican restaurant. Sobol calls it "a quirky and utterly charming pocket of Toronto." ***18 Tank House Lane***

6 **LA CARNITA** This popular Mexican brunch spot, where **Daniel Radcliffe** (of fest entry *The F Word*) has dined, also features an extensive spirits menu. ***501 College St.***

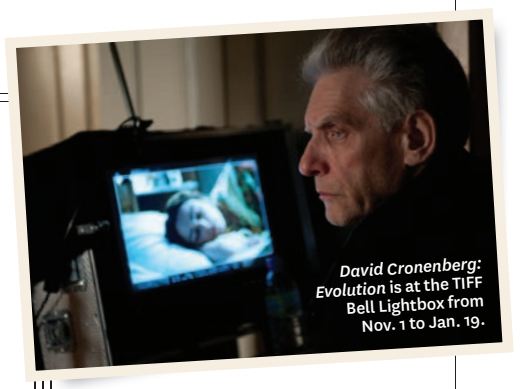
7 **MOMOFUKU** Inside a glass cube in the Shangri-La Hotel, **David Chang**'s Momofuku features a noodle bar, a swanky cocktail lounge and the sweet-treat-filled Milk Bar. ***190 University Ave.***

8 **ODDSEOUL** This hipster eatery offers Korean-American cuisine including army stew, which mixes enoki mushrooms with Cheez Whiz, and bulgogi cheesesteak. ***90 Ossington Ave.***

9 **RICHMOND STATION** *Top Chef Canada* winner **Carl Heinrich** serves such dishes as rainbow trout with lemon marmalade and jerk chicken-leg confit. ***1 Richmond St. W.***

10 **THR & CO.** With a name like this, how could we resist? Opened in May, the sister spot of the neighboring Harbord Room features an extensive drink, wine and cheese menu and Mediterranean-style small bites. ***97 Harbord St.***

— ADAM WAXMAN, WITH ADDITIONAL REPORTING BY FOUJAN ZIADLOU



David Cronenberg: Evolution is at the TIFF Bell Lightbox from Nov. 1 to Jan. 19.

Mugwumps on the Move: Cronenberg Exhibit's World Tour

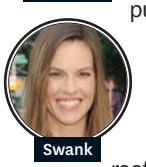
Toronto's biggest post-festival cultural event will be a retrospective swoon for 70-year-old **David Cronenberg**, curated by TIFF CEO **Piers Handling** and artistic director **Noah Cowan**. "He's Canadian film's greatest gift to the rest of the world," says Cowan, "and TIFF's had a long relationship with him going back decades, so we thought it was the perfect fit for the first major show we've curated in our new building." *Evolution* will feature artifacts from script drafts to on-set props. (*Transformation*, a related show of TIFF-commissioned artwork inspired by Cronenberg's oeuvre, opened yesterday at the Museum of Contemporary Canadian Art.) *Evolution*'s centerpiece will be the *Naked Lunch* room, featuring a re-created Moroccan bar boasting the film's famously surreal Mugwump creatures. "Museum shows can be dry and didactic," says Handling. "We want this to be immersive." The exhibition will run Nov. 1 to Jan. 19, before touring three continents over five years. "For it to begin here, though, makes perfect sense," Cronenberg tells *THR*. "TIFF and I started together and developed in a symbiotic way." He's just as happy to see the show travel. "When I go to France or Italy or Sweden, they really like the idea that I'm Canadian. For me it's normal, but for them it's exotic. And that's good." THR

Toronto Parties

As with TIFF's screenings, the festival's party scene will be busy and spread all over the city. Tonight, Soho House and Grey Goose will be making cocktails for the cast and crew of *Parkland*. Tomorrow, **Clive Owen** and **Juliette Binoche** will have their dinner party in advance of *Words & Pictures* at Blowfish. Fox Searchlight will celebrate its four films in the festival at Spice Route. And late that night, a gaggle of talent (**Nicolas Cage**, **Marion Cotillard**, **Colin Firth** and **Reese Witherspoon**) is expected at Worldview Entertainment's bash at Bungalow 8's outpost at the Thompson Hotel.

Elsewhere, Virgin Mobile is teaming up with AMC on some of the happenings at the AMC Storys complex in Soho House's former outpost on Duncan Street. It's the site of an array of bashes for films including **Daniel Radcliffe** starrer *Horns* and *Lucky Them*, with **Toni Collette** and **Thomas Haden Church** tonight. Saturday will see parties for **John Turturro**'s *Fading Gigolo*, with **Liev Schreiber**, **Sofia Vergara** and **Sharon Stone**; *Blood Ties*, with **Clive Owen** and **Mila Kunis**, as well as the ONEXONE charity event hosted by **Patricia Arquette**. The building's lower level apparently will house a lounge for agency WME, while CAA, UTA and ICM all insist they won't be having their own parties during the festival.

Cumming



Swank

On TIFF's crowded Sunday night, AmfAR and MAC put on their black-tie Inspiration Gala, chaired by **Hilary Swank** and hosted by **Alan Cumming**. Along with dinner at The Carlu, there will be a live auction, a Marc Jacobs fashion show and a performance by Gossip. Also on Sunday, on the Thompson Hotel rooftop, will be *THR* and Bulgari's inaugural Breakthrough in Film Awards, honoring *Mandela: Long Walk to Freedom*'s **Idris Elba** and **Naomie Harris**. Continuing the party at the Thompson that same night will be **Ron Howard**'s *Rush*, with **Chris Hemsworth** and crew. THR

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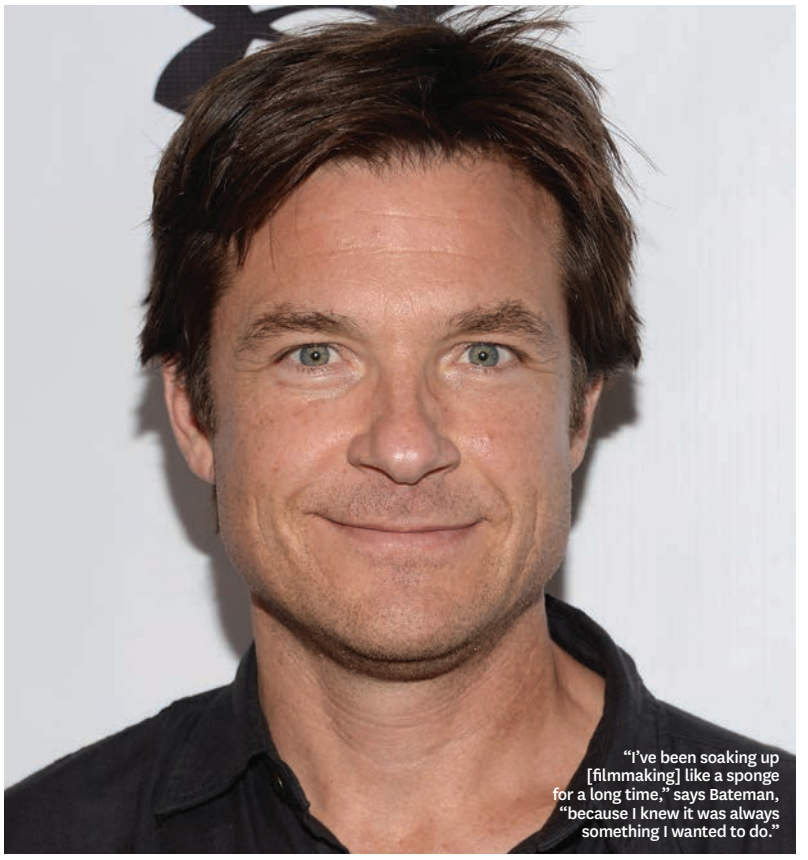
Jason Bateman

Hollywood's go-to funnyman discusses his directorial debut, *Bad Words*, and gambling on casting himself: 'If I get it wrong I can only blame me' By Tatiana Siegel


"I've been soaking up [filmmaking] like a sponge for a long time," says Bateman, "because I knew it was always something I wanted to do."

More than 30 years ago, Jason Bateman kicked off his acting career at the age of 10 with a role on the TV series *Little House on the Prairie*. Perhaps it's only fitting that his feature directing debut — the dark comedy *Bad Words* — finds him delving into the story of a tween spelling bee contestant. The film, which stars Bateman, 44, as a middle-aged misanthrope looking to play spoiler by exploiting a loophole that allows him to compete in the contest, offered the veteran film and TV actor the opportunity to bridge his own past and present. Bateman, who lives in L.A. with his wife and two daughters, talked to *THR* about moving behind the camera and why the film is anything but soft and fuzzy.

You've been working in front of the camera for more than three decades. What prompted the switch?
It's certainly appropriate that I should look for a different job. Usually people, after 30 years, are either retiring or looking for a promotion or a career change of some sort. It's a job that I've had my eye on for a long, long time as someone who is a big fan of the process of creating fake worlds. Maybe if I'd been given this opportunity 20 years ago, I may have said, "Oh, who wants to work that hard? Just let me learn my lines and show up on the set and hit my mark." But my work ethic and my ambition are equal to my access right now, which is a really fortunate thing.

How did *Bad Words* come about?
Quite simply, I said to my lit agent, "Please don't wait for me to have an opening in my acting schedule to pursue the directing stuff. Understand that I'm only acting to create the kind of relevance or capital necessary to get a directing job." It's really the only reason I've been acting for the last 20 years of this career. I told him, "I'm not gonna know when that moment is. I don't have any objectivity. You're gonna need to let me know when the community is ready to support me as a director. And if that time is now, then please send me some scripts that you think would be appropriate." He did immediately. I looked at three scripts, and this was one of them. I took a liking to it because it had the kind of humor that is similar to mine. It's kind of dark and it comes from a place of vulnerability or human frailty as opposed to super-broad stuff that's overly gimmicky or quirky.

Were you nervous about making your feature debut with a script from another first-timer in Andrew Hodge?
Not really. His day job is, I believe the title is story editor. Every studio's got one — a person who curates all of the scripts that that studio owns. Their staff does all the coverage for those scripts. So he's been basically a script professor for years over at Sony. This was the professor finally writing his own script. That was kind of exciting. And he was just a really neat guy. We sat and worked on it for over a year and really fine-tuned it into something that I felt I could properly navigate.

What factors led to the decision to star in the film rather than hiring someone else?
It was a tricky tone to strike with this film. The character I play is a person who is not a very nice guy, yet you still need to like him. I just wanted to bet on myself for that. I may get it wrong, but if I get it wrong I can only blame me as opposed to feeling helpless and blaming some other actor. The other part was I thought that it would possibly be easier in that I didn't need to direct the lead actor. For better or worse, that actor is going to do every single take the way that I want him to do those takes. It was a bit of a gamble because I'm sort of eliminating one of those vital checks and balances. But it gave me a much stronger ability to control the process behind the camera as well as in front of the camera.

How difficult was it to raise the financing?
It was very simple and clean. CAA connected me with Sean McKittrick's Darko. It was just a straight check from them. You can't imagine it being any better. Their creative input was minimal but beneficial. I was left to hang myself with all the rope I asked for.

Did you make a conscious effort to avoid the kind of financiers who lack a creative background?
Yeah. Sometimes those people have an agenda that is strictly bottom line. And it kind of rears its ugly head around casting time, around editing time, around marketing time. You can obviously do a film a disservice by taking any one of those directions away from what the film wants to and should be. Just from people trying to have a big opening and trick people into the seats. Sean was just very clear about what the film was. If I was writing my own check for this, the process would have been exactly the same.

What is it about spelling bees that make them so rife with drama?
I hadn't seen any spelling bee movies until we were midway through preproduction. I did know that there were a few of them and that we probably didn't need another one. It's one of the things that the film had going against it as I was considering it. But it's merely a backdrop in a few of the sequences. It just gives us an arena to tell this story about this misanthropic guy who is trying to work something out in his life and then ends up creating a relationship with this little kid that is unexpected. There's a few things about this film that kind of make you think it might be soft — a spelling bee and kids and all that stuff. It is anything but. It's gonna be a little bit tricky when it comes to marketing.

Have you lined up your next directing project?
No, but I'm reading like a fiend. I just cannot wait to do it again. It's hard to think about anything else, to be frank. THR

VITAL STATS

Nationality American
Born Jan. 14, 1969
Film in Toronto *Bad Words*
Selected Filmography
Juno (2007), *Up in the Air* (2009), *State of Play* (2009), *Horrible Bosses* (2011), *Identity Thief* (2013)
Notable awards Golden Globe, best actor in a television series, *Arrested Development* (2005); Screen Actors Guild nomination for outstanding male actor in a comedy series, *Arrested Development* (2005); Emmy nomination, outstanding lead actor, *Arrested Development* (2013)

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STUDIOS SADDLE UP FOR ONTARIO

From the Robocop *reboot to 'the* Terminator *in the Arctic,' Hollywood keeps coming back for more of the region's generous tax breaks and versatile locales* **BY ETAN VLESSING**

AS CANADA'S BIGGEST TOURIST attraction, spray-soaked Niagara Falls isn't used to the luxury trailers and fancy catering of a Hollywood movie set. But that didn't bother Jonathan Sobol, the Canadian director of Dimension Films' *The Art of the Steal*, who seized on his hometown's tacky attractions and folksiness when shooting the Kurt Russell- and Matt Dillon-starring heist comedy. "We deliberately embraced the kitsch, neon, campy, garish vibe," says Nicholas Tabarrok, who produced the film, which receives its world premiere here Sept. 11.

But it wasn't just the location's quirks that drove Tabarrok to shoot in Niagara Falls; it was also Ontario's tax credits, soundstages and technical crews. "I've made a lot of films in Toronto — north of 15 — so yes there's the tax credit bump," Tabarrok adds. "But I also know the crews, the unions and the suppliers, I know the studios and am very comfortable shooting in southern Ontario."

He's not the only one. Ontario's mix of tax breaks and production talent increasingly has Los Angeles producers taking the flight to Toronto as tax incentives are reduced or repealed in rival locales south of the border.

Toronto recently hosted shoots for Guillermo del Toro's *Pacific Rim* and MGM's *Robocop* and *Carrie* remakes. And international co-productions shot locally include Paul W. S. Anderson's *Pompeii* and *The Mortal Instruments: City of Bones*, starring Lily Collins, which will have just premiered when *The Mortal Instruments: City of Ashes* starts shooting here in late September.

Ontario's film tax breaks also are juicing up local film and TV production activity. Vancouver-born Jason Priestley of *Beverly Hills, 90210* fame recently shot the Canadian road movie *Cas & Dylan*, starring Richard Dreyfuss and *Orphan Black*'s Tatiana Maslany, in the province, while Michael Dowse lensed Daniel Radcliffe's first romantic comedy, *The F Word*, and Atom Egoyan shot the thriller *Queen of the Night*, starring Ryan Reynolds and Rosario Dawson.

Local producers, needing bridge financing to close a gap ahead of production, typically turn to banks to secure an advance on an Ontario tax credit. That bridge loan allows the producer to shoot a film or TV show, with the bank collecting a final check from Canada's tax man down the road. "What works so nicely is we're insulated against the fluctuation of the dollar as we demonstrate a strong domestic industry," says Karen Thorne-Stone, president and CEO of the Ontario Media Development

Illustration by KAGAN McLEOD

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TORONTO PRODUCERS LOOK DOWN UNDER

Producers Lab Toronto will host Australia and New Zealand for the first time

Aussie and Kiwi film producers are headed to the Producers Lab Toronto (PLT), a co-production market that until now reserved speed-dating to Canadian and European filmmakers.

Aussie producers Melanie Coombs of Optimism Film and Matthew Dabner of Gate 41 will join New Zealand counterparts Fiona Copland of Filmwork and Robin Laing of Stella-Film at the event, which is set to run Sept. 4 to 7 in Toronto. "We're so far from the rest of the world, so every opportunity to make partners is valuable to us," says Laing, a veteran Kiwi producer who has a Canadian partner for the romantic drama *Book of Secrets*, and is looking for a possible third partner at TIFF.

Elsewhere, *Turbo Kid*, a Canada-New Zealand co-production between EMAfilms, T&A Films, the RKSS Collective and Canadian writer-director Jason Eisener, already has secured financing from Telefilm Canada and the New Zealand Film Commission ahead of a production start in February 2014.

New Zealand's Copland is bound for PLT to find a Canadian partner and financing for the musical comedy *Doubtful Sound*.

Says Copland: "I see labs like this as the very best way to get projects off the ground." THR

Corp., which promotes the province as a film and TV destination and oversees its tax credit regime.

Projects also are taking advantage of the province's expanding production infrastructure. Quebec director Denis Villeneuve chose to shoot his first English-language picture at the Cinespace studio in Toronto. That film, the Jake Gyllenhaal starrer *Enemy*, will have its world premiere at TIFF and is repped by WME. "I was looking for a massive studio in which to shoot the movie," says Villeneuve, "and quickly decided on Toronto because the city had all the elements we were looking for: a big metropolis with a strong visual potential." *Enemy* sees Toronto actually playing Toronto for once. "For me, [*Enemy*] really is a love letter to Toronto," adds Villeneuve. "We had the freedom to do what we wanted in the city. It was a small budget, and yet we had a strong collaboration from the people."

Toronto, especially its Lake Ontario waterfront, also provided a backdrop for virtually all of *The F Word*, a romantic comedy starring Radcliffe and Zoe Kazan (*Ruby Sparks*). "I thought the crews were great, the weather was great at the time we shot, and once you see the film, you'll see a unique side of Toronto," says David Gross, a producer on *F Word*, which will bow at TIFF.

Shuttling between Los Angeles and Toronto or elsewhere in the province, seasoned production crews are re-creating a host of exotic backdrops for everything from shoestring indies to tentpole franchises and sequels.

"It's *Terminator* in the Arctic," director Sturla Gunnarsson says of the winter 2013 shoot for the Sony sci-fi thriller *The Frozen*, which stars Dominic Purcell, Adam Beach and Michael Ironside. For coming north to Sudbury, Ontario, which stood in as a rough-and-tumble oil town, the film's producers received on top of the usual provincial and federal tax breaks another $1 million from the Northern Ontario Heritage Fund. "For us, the landscape totally lent to what we were doing," says Gunnarsson. "We used some of the slag heaps covered in snow and ice for Arctic tundra, and we shot on the Whitefish First Nation reserve for most of the rest. It's one of the most beautiful lands I've been on."

Priestley's *Cas & Dylan* also tapped the regional subsidy by shooting in Sudbury. "That was quite a versatile city that really embraced us with open arms," says *Cas* producer Mark Montefiore of shooting an hour north by air from Toronto. "They were incredibly supportive of the industry and what they're trying to do up there."

Montefiore also tapped the OMDC Film Fund. "[The OMDC] came in two weeks into our production. It couldn't have been at a better time," he recalls. And for Hollywood producers weighing the availability of incentives, soundstages and local crews, Ontario's 25 percent all-spend film and TV tax credit has proved alluring. Foreign production, most of it from Hollywood, has gone from $127 million in total spend in 2008 to $404 million in 2012, buoyed by tentpole shoots at Pinewood Toronto Studios and the growing number of U.S. TV shows shot locally.

"[Foreign producers] are definitely coming more often and they're staying longer because TV, by definition, is more stable," Kristine Murphy, OMDC's director of industry development, observes. NBCUniversal for one is returning to Toronto with additional seasons of *Suits*, *Covert Affairs*, *Defiance* and *Warehouse 13*; The CW series like *The L.A. Complex* and *Beauty and the Beast* also are being shot locally; and Gaumont International Television has brought two of its projects, *Hannibal* and *Hemlock Grove*, back to Toronto for new season shoots after shooting in North America for the first time. Canadian productions also keep local talent and production crews busy.

Says OMDC's Thorne-Stone: "We've reached a place of strong and steady." THR

WHY HOLLYWOOD TENTPOLES LOVE TORONTO

Big-budget studio releases like Robocop *and* Pacific Rim *are taking advantage of Ontario's VFX tax credit*

No one seems to want to leave Toronto these days.

A combination of traditional and digital tax credits from Ontario has major U.S. producers bringing FX-heavy pics like *Pacific Rim*, *Robocop* and *Total Recall* to Toronto for shooting on local soundstages, and then staying behind for savings on postproduction and visual effects work.

An added attraction is skilled VFX and animation technicians in local post houses, such as Mr. X, which worked on Guillermo del Toro's *Pacific Rim* during its Toronto shoot at Pinewood Toronto Studios. "Because directors and producers aren't always based in Toronto," says Jo Hughes, a VFX producer at Mr. X, "they will be here for production and set up in L.A. for their director's cut and postproduction period," then liaise with VFX houses up north.

Despite a high Canadian dollar compared to the American greenback, producers can reap as much as

Toronto-based VFX house Mr. X worked on *Pacific Rim*'s effects.

50 percent in cost savings by going beyond Ontario's 25 percent all-spend and the 16 percent federal film tax credits to tap the 20 percent Ontario Computer Animation and Special Effects tax credit (OCASE).

"The OCASE is stacked on top of the others. For a project that's VFX-heavy, they can get a further 20 percent for green-screen components. It makes for quite an attractive package," says Karen Thorne-Stone, president and CEO of the Ontario Media Development Corp.

Ontario also offers the 35 to 40 percent Ontario Interactive Digital Media tax credit, which is doing much to juice the province's growing gaming industry.

Toronto VFX house Arc Productions did all the visual effects for the *Halo 4: Forward Unto Dawn* live-action digital series but is best known for creature feature work.

An example is David Lickley's upcoming *Polar Quest* Imax feature, which spotlights the bowhead whale, an increasingly camera-shy animal due to the Arctic sea ice shrinking in size. So the film's producers tapped Arc Productions to create CG-animated whales in case their eight-week Arctic shoot failed to spot actual bowhead whales.

Says Kallan Kagan, Arc Productions' chief creative officer: "If they found whales, we were out of a job. I'm happy to say they didn't find whales and we added them."

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Steve Golin

The producer of Toronto opener *The Fifth Estate* on being first out of the gate, the importance of movie stars and how Anne Hathaway didn't keep her word By Tatiana Siegel

"We're taking all our resources and putting them into TV development because it's more fun, it's more lucrative and it's a real business," says Golin, photographed in his Culver City office Aug. 14.

WHEN IT COMES TO COMPETING film projects, there's no glory in being second. That's why *The Fifth Estate* producer Steve Golin scored a major coup by getting his WikiLeaks project (starring Benedict Cumberbatch as Julian Assange) off the ground before similarly themed features from HBO, Universal and Megan Ellison's Annapurna Pictures. The $30 million DreamWorks pic, which kicked off the Toronto Film Festival and hits U.S. theaters Oct. 18, is merely the latest feat by the Oscar-nominated producer of *Babel*, who also oversees Anonymous Content's sprawling production, management and commercials operations. Founded in 1999 by Golin, 58, the 70-employee, Culver City, Calif.-based Anonymous boasts a client list that includes Steven Soderbergh, Marc Webb and Emma Stone. The father of two — who survived cancer several years ago — took a break from his Hamptons vacation to speak with *THR* about the allure of an Edward Snowden movie and why Anne Hathaway let him down.

How important is it to have the first narrative WikiLeaks film?
Let's face it: Whoever went first won, and the other ones are dead. It's highly unlikely that someone's going to make another narrative feature on this subject [because] it's almost impossible for someone else to get financing.

You couldn't have a more timely film than *The Fifth Estate*. How did it come about?
DreamWorks had optioned two books, one by some of *The Guardian* journalists and one by Daniel Berg. They wanted [Anonymous client] Josh Singer to write it, and they put us on it as producers. It was really initiated by DreamWorks, by Stacey Snider and Holly Bario. And then we [approached director] Bill Condon, whom we also manage. I worked with Bill a long time ago; we did *Candyman 2* together. I knew that Bill liked politics a lot. Bill had a relationship with DreamWorks from *Dreamgirls* — they really liked him — and Bill is very smart about the material.

***Fifth Estate* doesn't have a big star. Does that worry you? This summer has shown that expensive actors aren't always worth it.**
It's definitely a double-edged sword: Investors want stars, but they want to get them basically for free. And look, I'm sympathetic to it because I see the numbers: how much the movies cost, how much the marketing costs, that they need to get a return on their investment. I think the business has become very, very tough on movie stars.

Speaking of movie stars, Anne Hathaway was supposed to star in your upcoming dark comedy *Laggies* but was replaced by Keira Knightley. What happened?
She wanted to do it, and then she decided she didn't want to do it one day. There's no more story to it. She called us up; she said: "I love the script. I'm doing it." And then we ran around, lined things up. And then she said, "Something's come up with another project."

Was the other project Christopher Nolan's *Interstellar*?
Don't ask me. We were all very disappointed with the way that went down — and you can quote me on that. We didn't have a deal in place, to be clear. Legally, there was no question about it. But I don't think it's right — that's all I'll say. I agree to do things all the time and wish I could change my mind. But when I say I'm going to do something, I'll do it, unless there's a personal emergency or something like that.

You've got a project about Boston's church abuse scandal, which finds you partnered again with *Fifth Estate* co-financier Participant. But DreamWorks seems to have backed out of the project. Why?
I don't really know. I just think that they're kind of looking at what their slate is. We developed it with them; we're really grateful that they helped us finance the development of it. The good news is, a lot of people have read the script, and there's a tremendous appetite from the studios to get involved in that movie. I'm really surprised, actually. I think every studio has the opportunity to do one of these types of films a year. Because Tom McCarthy [*The Visitor*] is such a great director, and because the script is so good and the parts are good, we've got many incoming phone calls about somebody to co-finance with Participant.

You option a lot of hot-topic journalism quickly. Will you be the first to get an Edward Snowden project in the works?
We don't have one, but we're considering it. We're trying to figure that out. It might be a good companion piece to WikiLeaks. Assange is just an enabler; Snowden is the leaker. Snowden says he's a guy who signed a pledge, believed in something but had a crisis of conscience and betrayed his pledge. That's interesting.

What's the biggest difference between packaging now vs. five years ago?
The film buyers are not as aggressive. It's a buyer's market now.

How much development money do you have?
A lot. Honestly, more than we can spend. It comes out of the management division or the commercials division. We take the capital that we make from our businesses, and we invest that capital rather than just suck all the money out of the company every quarter. I want to build the company into something much bigger, where we own intellectual property.

Has Wall Street approached you?
We've been talking to people about getting even more capital, but as of yet we haven't done that. There's tons of money out there right now: There's private equity; there's Wall Street; there's rich individuals. Money is not the problem. The problem is having a solid business plan and knowing what you're doing, whether it's a movie, a TV series or a company. THR

PHOTOGRAPHED BY Annie Tritt

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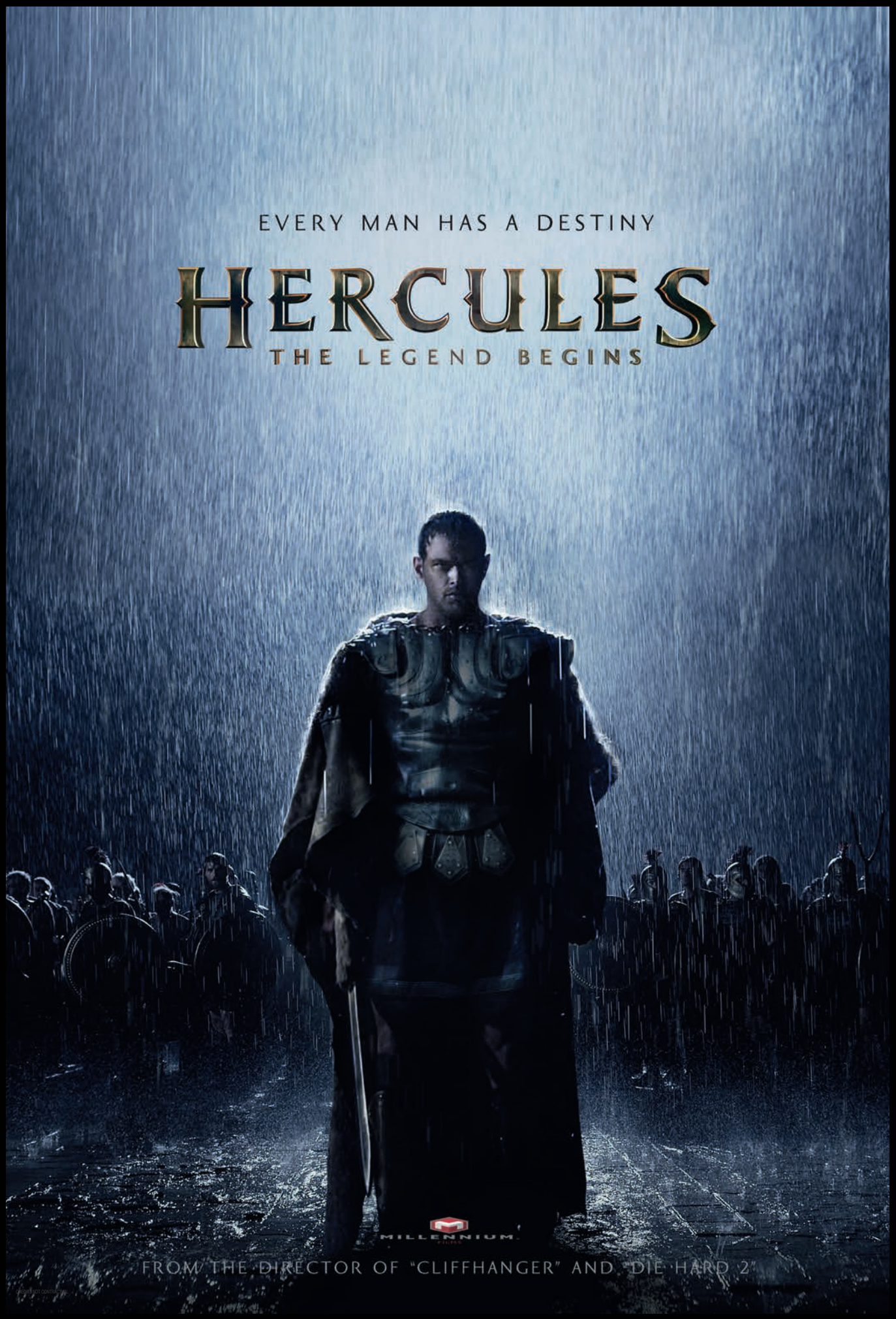

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The ubiquitous Franco has a small part as a philandering soccer coach.

Palo Alto

Francis Ford Coppola's granddaughter makes her directorial debut with an adaptation of James Franco's short story collection BY TODD MCCARTHY

THE BEST FEATURE FILM DIRECTED BY SOMEONE NAMED Coppola in a number of years, *Palo Alto* is a dreamy-looking, unsensationalized portrait of badly behaved residents of a notably affluent California town. Directed and written by Gia Coppola, who here extends the family dedication to filmmaking into a third generation, this adaptation of James Franco's short-story collection *Palo Alto Stories* deals with such familiar hot-button teen issues as suicide, drugs, drinking and random sex, but from the coolly observational perspective of a curious artist rather than from a hormonal or sociological point of view; creatively, it's almost the polar opposite of something deliberately confronting and self-consciously provocative like Harmony Korine's *Spring Breakers*. Commercial prospects are modest, but it's a very creditable first feature.

Gia Coppola is Francis' 26-year-old granddaughter, and her mother was two months pregnant when her father, Gian-Carlo Coppola, was killed in a tragic boating accident. She also graduated from Bard College with a fine arts degree in photography, and the drifting, moody visual approach is what most sets the film apart from the countless other features, indie and otherwise, that have depicted aimless, disaffected and confused teenagers. Out of a group of high school students who regularly congregate to get totally wasted at an adult-free house, three soon come into focus as prime subjects of interest. Tall, dark-haired Fred (Nat Wolff) and slighter, blondish Teddy (Jack Kilmer) are best buds with no apparent boundaries and dedicated to abusing every substance within reach. Fred is first seen deliberately ramming his car into a wall, and his deepest instinct seems to be maintaining his status as the most antisocial a-hole in town.

The boys' sometimes companion is April (Emma Roberts), who by local standards is a good girl by virtue of the fact that she isn't always hammered and orally servicing every guy in school, unlike shameless slut Emily (Zoe Levin). In another place and time, the pretty April would likely be the belle of the ball but here she's lost and without focus.

What would seem to unify all the characters here is an almost total inability to identify and articulate their feelings and then act upon them in any coherent manner. Whatever is missing from the lives of these aimless adolescents will be up to audiences to decide, but Coppola's own experience and biases unsurprisingly emerge with the tacit suggestion that finding one's own means of artistic expression can provide the best escape from emotional numbness and incoherence.

The three leads are good in a naturalistic vein. Wolff's compulsive troublemaker Fred is a scary creation, a guy whose behavior is as unpredictable and random as an out-of-control garden hose. Kilmer, whose father, Val, has a bizarre cameo, suggests real sensitivity as a kid with artistic potential, while Roberts glimmers with palpable but unprocessed emotional impulses.

Discovery
Cast *James Franco, Emma Roberts, Nat Wolff, Jack Kilmer, Zoe Levin*
Director *Gia Coppola // 98 minutes*

Gia Coppola

The 26-year-old from filmmaking royalty talks about adapting Franco, finding her own voice and following her famous grandfather's advice (it's not what you think) By Tim Appelo

How did you adapt James Franco's short stories into a screenplay?
James said, "Pick the stories you like." I underlined everything I liked, divided it between characters and mood and tone and dialogue. James said, "Just make it really simple." We also did a test version of the movie with some friends and an EV camera I borrowed.

Coppola

Did Sofia and Francis give you advice?
If it wasn't for Sofia I don't think I would've been inspired to think I could be a female director, too. My grandfather said, "Always give your crew good, 45-minute lunches, because an army marches on its stomach." Sofia is always very adamant about working with people you like, and making a safe environment.

So no riding crop or megaphone for Sofia?
Yeah, she says, "Action," but she says it in her own way.

Softly?
Yeah, but she does it — she's a real director. I'm not so vocal. I try to get loud, but my voice will just crack or something. She's like a big sister to me. But it's for me to find my voice on my own, not with the help of my family. It was everyone on the crew's first movie, and the cast was all friends of friends and family. I wanted this experience to feel as intimate as possible.

Did the teen actors give you notes on the script?
In the script there was a certain word — I forget which — and the kids said, "That's lame, that isn't cool anymore." They wanted to say something else. They told me the new slang. They all thought I was outdated as a 26-year-old. THR

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Prisoners

Hugh Jackman and Jake Gyllenhaal lead an all-star cast in Canadian director Denis Villeneuve's thriller about the search for two abducted children

BY STEPHEN FARBER

Gyllenhaal (left) plays a detective doggedly searching for Jackman's missing daughter.

Can a superbly crafted film overcome audience resistance to an extremely painful subject? That is a question Warner Bros. will be pondering nervously as *Prisoners* moves from its festival screenings to a wide national release later in September. The movie deals with the abduction of two young children and the havoc this trauma wreaks on the families and police officers investigating the crime. While the subject has been in the news recently, giving the film undeniable timeliness, there's a difference between following a disturbing news story and paying to see a similar drama unfold at the multiplex. In addition, the film doesn't flinch from graphic moments of violence and terror.

Canadian director Denis Villeneuve makes his Hollywood debut with this film. His previous feature, the Oscar-nominated foreign-language film *Incendies*, did attract an audience, even though it dealt with rape, incest and religious hatred. Still, that was essentially an art house success that may not be a relevant point of comparison for a wider, major studio release. Leaving aside the movie's uncertain commercial prospects, this much is certain: Viewers who see the movie will find it absolutely riveting, and this is a tribute to the filmmaker's skill and to the excellent cast that brings the story to life.

The film begins indirectly but ominously as a man encourages his teenage son to hunt and kill a deer. The father, Keller Dover (Hugh Jackman), is a carpenter who seems to be one of those survivalists who clings to guns and religion, but our view of him as a right-wing nutcase is modified when we see that he and his family choose to spend Thanksgiving with a black family in the neighborhood. (Terrence Howard and Viola Davis play the neighbors.) The friendship of these two families is surprising but handled naturally and believably. As everyone relaxes during the course of a long afternoon, their two young daughters go outside and never return. A suspicious-looking van was spotted outside, and the parents begin to fear the worst as they contact the police, and a search for the two girls builds in intensity. The police arrest the driver of the van, Alex (Paul Dano), who turns out to be mentally impaired, but they have insufficient evidence to keep him in custody. Frustrated, Keller decides to abduct Alex and interrogate him brutally, convinced this is the only way to save the two girls while the clock is ticking.

The film makes pertinent, provocative comments on vigilante justice, and the issues are never simplified in Aaron Guzikowski's screenplay. Keller is fanatical, but we sense that he may have legitimate reasons for his suspicion of Alex. When he gets the neighboring couple involved in his torture plan, they are initially appalled but hesitant to stop him because they too sense that this may be the only way to save the children.

As Keller's interrogation continues in scenes that are gruesome but never exploitative, Villeneuve frequently cuts away to follow the lead police detective (Jake Gyllenhaal), who is pursuing his own investigation that includes questioning Alex's lonely aunt (Melissa Leo), whose troubled family history may have led her nephew astray. As the film weaves all the plot and character strands together, the vise tightens. There are some truly scary scenes as new suspects appear and the film twists its way to a dark, mordant conclusion. It's worth remembering that *Incendies*, despite its Oscar nomination and excellent reviews, was essentially a high-class melodrama, and that's the way *Prisoners* should be viewed as well. And thanks to the efforts of an expert filmmaking team, it's a smashingly effective melodrama.

Villeneuve enlisted brilliant cinematographer Roger Deakins, who captures the rainy, chilly atmosphere of this Pennsylvania community with visual eloquence. (Pennsylvania was convincingly re-created outside Atlanta.) The editing by Joel Cox and Gary D. Roach, editors of many of Clint Eastwood's recent movies, is also first-rate. Although the film runs two and a half hours, there doesn't seem to be a wasted frame.

The performances also enrich the film. Jackman gives what may be the most intense and satisfying performance of his career. As the film progresses, we learn that Keller is a far more complex and tormented character than his first appearance as macho hunter suggested. A recovering alcoholic and less-than-perfect husband, he seems to be acting out these vigilante fantasies as a way of compensating for a deep-seated sense of inadequacy. Jackman illuminates the character's conflicted nature without ever begging for sympathy. Gyllenhaal also plays a troubled character, a suspicious loner who nonetheless has a strong desire to help people in need, and he wins our sympathy for this dogged detective without in any way idealizing the character. Howard and Davis are excellent, as always, though one flaw of the film is that they have too little to do in the second half of the story.

As the plot twists multiply and tension mounts, the film reaches a climax that is satisfying without being predictable. Special praise should go to the sound engineer for a shrewd touch in the very last scene that brings the story to an absolutely perfect conclusion. *Prisoners* can at times be a hard film to watch, but thanks to all the talent involved, it's even harder to shake off.

Special Presentation
Cast *Hugh Jackman, Jake Gyllenhaal, Viola Davis, Maria Bello, Terrence Howard, Paul Dano*
Director *Denis Villeneuve*
153 minutes

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Davidson (Wasikowska) undertakes a journey of arduous challenges and spiritual rewards.

Tracks

Mia Wasikowska re-creates real-life adventurer Robyn Davidson's epic journey across the Australian desert in John Curran's drama BY DAVID ROONEY

Robyn Davidson's remarkable journey in 1977 across 1,700 miles of Australian desert to the Indian Ocean with four camels and a dog is given a richly sensorial screen treatment in John Curran's *Tracks*. Alternately haunting, inspiring and dreamily meditative, this is a majestic film of transfixing moods and textures. Its stealth-like emotional charge is fueled by unerring work from Mia Wasikowska, her affecting performance grounded in the fortitude and determination essential to such an undertaking, at the same time subtly keeping an open window to her character's fragility.

Screening back to back in Venice, Telluride and Toronto, this long-awaited adaptation seems a natural for significant exposure and was snapped up Sept. 1 by The Weinstein Co.

First published in 1980, Davidson's book became an instant modern classic of travel literature and a seminal nonfiction work for Australians in particular. It remains a terrific read not only for its immersive, warts-and-all account of an extraordinary experience, but also for the specificity of its time frame. The book documents a lone woman's odyssey during the height of second-wave feminism and before national attitudes toward the rights of indigenous Australians had fully begun to be reshaped. It also takes to transporting the abstract notion of an emotional, visceral and spiritual connectedness to the land that is an intrinsic part of Australia's national psyche. This aspect is perhaps even heightened in Curran's film.

The project labored in development for three decades, almost coming together in the early '90s with Julia Roberts in the central role. The prolonged gestation has benefited the film by bringing together a creative team that ensures authenticity and integrity. Most notable among them is Curran, a New Yorker whose Australian ties date to his gritty 1998 debut feature *Praise*; and Wasikowska, a Canberra native who jumped virtually out of nowhere into a blossoming career built on consistently interesting choices. Required here to carry the film more single-handedly than in any role since *Jane Eyre*, she does arguably her most riveting screen work to date.

The principal challenge of filming *Tracks* is the highly interior nature of the book's narrative. While the journey follows a topographical course across some of the most rugged country in the world, the story fundamentally takes place inside Davidson's head. Marion Nelson's script tackles that problem with judicious use of voiceover. And the screenplay expands upon the presence of Rick Smolan (played by Adam Driver), an American photographer who documented the journey for *National Geographic* magazine, his images acknowledged as a direct influence on the film's story and visuals.

These minor concessions to make the book emotionally accessible onscreen could easily have become manipulative or sentimental but are distinguished by their restraint. The threat of an imposed "love interest" twisting the story is also averted thanks to the sly humor, bumbling nerdiness and slow-release reserves of sensitivity that Driver injects into his deft characterization.

The screenplay impresses initially in its smart compression of the drawn-out preparatory phase. This covers Robyn's arrival in Alice Springs in 1976; her disheartening attempt to coexist with the local community in a pub bartending job before sexism and racism prompt her retreat; her rude awakening to the difficulties of acquiring and breaking in wild camels to carry her gear; and her mixed feelings about having the trip funded by *National Geographic*.

That predicament of needing the money yet not wanting the intrusion of logorrheic Rick and his camera along forms one of the film's central conflicts. Robyn's spiky but gradually more accepting rapport with the photographer plays in nice contrast to her uncomplicated companionship for a central part of the journey with Mr. Eddie (Rolley Mintuma), an aboriginal elder who guides her across a stretch of country dotted with sacred sites. Funny and warm, Eddie is a fabulous character, a wily storyteller undeterred by the limits of their common language.

But the dual heart of the drama is Robyn and the landscape across which she travels. These eventually start to seem inextricably bound together as raw sunburn and weathering exposure give Robyn's mottled skin the appearance of stone or earth.

Awesome in a sense that predates that word being generically co-opted in contemporary usage, the terrain is captured with spectacular yet refreshingly unfussy flair by cinematographer Mandy Walker, whose images of similarly remote Outback locations were among the more redeeming features of Baz Luhrmann's *Australia*.

Alexandre de Franceschi's fluid editing is another invaluable asset, making exquisite use of dissolves. Garth Stevenson's score seems to take its cues directly from nature, undulating in sync with the film's shifting rhythms. Finally, special mention must go to the camels themselves; simultaneously goofy and serene, these animals are a singular screen presence, gazing stoically at their surroundings from behind girly lashes; snuffling, gurgling or roaring in protest when things don't go their way — or simply chewing away inelegantly with their cartoonish mouths.

Given the difficulty in our hyperconnected age of going completely off the grid, the story resonates even more now than when the book was first published. Without getting all New Age-y, *Tracks* is a stirring depiction of the clarity and self-discovery that can come with isolation in nature, and probably the best film of its kind since Sean Penn's *Into the Wild*.

Special Presentation
Cast *Mia Wasikowska, Adam Driver, Rainer Bock, Rolley Mintuma, John Flaus, Robert Coleby*
Director *John Curran*
113 minutes

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Zapruder (Giamatti) shoots home-video footage of the JFK assassination and later sells it to *Life* magazine.

Parkland

Journalist-turned-director Peter Landesman revisits the JFK assassination through the eyes of a dozen people close to the action in Dallas in November 1963 BY STEPHEN FARBER

Designed in part to commemorate the 50th anniversary of the JFK assassination, the ensemble movie *Parkland* offers a fresh and affecting slant on that traumatic slice of history. Filled with details that will be eye-opening to most, the film is exceptionally well made, with a fine cast making the most of small but telling roles. Good reviews and Tom Hanks' name on the production credits are likely to generate solid box office returns for this October release following festival screenings.

The title comes from Parkland Hospital in Dallas, where both President John F. Kennedy and Lee Harvey Oswald were rushed after being shot. Director Peter Landesman, a former journalist making his directorial debut, keeps his camera close to the participants, conveying a startling sense of immediacy.

The bloody hospital scenes are sometimes painful to watch, but the sense of being right in the middle of the chaos is vividly caught. Zac Efron and Colin Hanks play the residents tending to the President, and Marcia Gay Harden is the head nurse. They convey the right note of numbed shock, along with a sense of professionalism — people doing their best during an unprecedented national emergency.

We also follow the reactions of the Secret Service agents and the FBI. Billy Bob Thornton, Ron Livingston and David Harbour shine in these roles. Livingston has the key part of agent James Hosty, who is ordered to destroy the file he was compiling on Oswald in order to save the FBI from embarrassment. The film provides several other examples of the suppression of evidence, which later fed the paranoid fantasies of conspiracy mongers. In the hospital, local authorities fight to do an autopsy on the President, but federal authorities nix that in their desire to get the body back to Washington.

Another questionable decision is taken with regard to the famous 8-millimeter footage shot by amateur photographer Abraham Zapruder (Paul Giamatti). As reporters besiege Zapruder for rights to the footage, he meets with an editor of *Life* magazine and agrees to sell to him on the condition that the most graphic frames are edited out. The editor tries to convince him that the omission will stir too many unanswered questions, but Zapruder persists out of deference to the President, whom he revered. Giamatti gives one of the two strongest performances in the film; the disorientation he conveys is remarkably raw.

The other standout performance come from James Badge Dale as the assassin's brother Robert. There has probably never been another film that provides such an incisive portrayal of the impact of a horrendous crime on the killer's family. Dale captures the mixture of shame and grief that characterized Robert's stunned reaction, and one jailhouse scene between the brothers (with Jeremy Strong well cast as Lee Oswald) has just the right degree of tension.

Another emotional highlight is the funeral of Oswald, in which Robert has to plead with the photographers and reporters present for help moving the coffin, since no one else would agree to act as pallbearers. This lonely funeral, intercut with national mourning for the President, manages to be deeply poignant without diminishing the larger tragedy.

The one questionable performance is given by Jacki Weaver as Oswald's mother, a raging celebrity hound who believes her son was framed but also relishes the media attention. Granted that Marguerite Oswald may have been something of an egomaniac or just a plain maniac, Weaver gives a performance that verges a little too close to caricature.

But that's the only false note in a film that is otherwise engrossing and often profoundly moving as it retells a story we only thought we knew. The film wisely doesn't wade into the ongoing controversy over whether Oswald acted alone. Instead it honors a dozen ordinary people who inadvertently found themselves swept up into history.

Gala Presentation
Cast *James Badge Dale, Paul Giamatti, Zac Efron, Marcia Gay Harden, Colin Hanks, Billy Bob Thornton, Jacki Weaver*
Director *Peter Landesman*
93 minutes

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FESTIVAL SCREENING GUIDE

TODAY

8:30 AM ***Ida***, Scotiabank 13, Press & Industry 1, Special Presentation; ***The Lunchbox***, Scotiabank 4, Press & Industry 1, Gala Presentation

8:45 AM ***Story of My Death***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Press & Industry 1, Wavelengths

9:00 AM ***12.12.12.***, Scotiabank 2, Press & Industry 1, Mavericks; ***Giraffada***, Scotiabank 11, Press & Industry 1, Discovery; ***J.A.C.E. - Just Another Confused Elephant***, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, City to City; ***Like Father, Like Son***, Cinema 1, Press & Industry 1, Special Presentation; ***Little Feet preceded by Old Moon***, Scotiabank 9, Press & Industry 1, Contemporary World Cinema; ***A Story of Children and Film***, Jackman Hall, Public 2, TIFF Docs

9:15 AM ***Empire of Dirt***, Scotiabank 14, Press & Industry 1, Contemporary World Cinema; ***Giselle***, Scotiabank 3, Press & Industry 1, Contemporary World Cinema; ***The Right Kind of Wrong***, Scotiabank 6, Press & Industry 1, Gala Presentation; ***Wasted Youth***, Cinema 3, Press & Industry 1, City to City

9:30 AM ***Burt's Buzz***, Scotiabank 8, Press & Industry 1, TIFF Docs; ***The Husband***, Scotiabank 10, Press & Industry 1, Special Presentation; ***TIFF 101***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

9:45 AM ***Antboy***, Scotiabank 5, Press & Industry 1, TIFF Kids; ***The Love Punch***, Scotiabank 1, Press & Industry 1, Gala Presentation

10:00 AM ***Hotell***, Cinema 2, Press & Industry 1, Contemporary World Cinema; ***Nurturing Emerging Talent***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; ***South Is Nothing***, Scotiabank 7, Press & Industry 1, Discovery

10:30 AM ***Tim's Vermeer***, Scotiabank 13, Press & Industry 1, TIFF Docs

10:45 AM ***Jodorowsky's Dune***, Scotiabank 4, Press & Industry 1, TIFF Docs

11:00 AM ***Omar***, Scotiabank 11, Press & Industry 1, Special Presentation

11:15 AM ***Child of God***, Cinema 3, Press & Industry 1, Special Presentation; ***The Dick Knost Show***, Scotiabank 9, Press & Industry 1, Contemporary World Cinema; ***Pioneer***, Scotiabank 2, Press & Industry 1, Special Presentation

11:30 AM ***Bright Days Ahead***, Cinema 1, Press & Industry 1, Gala Presentation; ***Friends From France***, Scotiabank 10, Press & Industry 1, Contemporary World Cinema; ***Rock the Casbah***, Scotiabank 3, Press & Industry 1, Special Presentation; ***Telefilm Canada's Talent to Watch - Session 1***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming; ***Le Week-end***, Scotiabank 14, Press & Industry 1, Special Presentation

11:45 AM ***Burning Bush***, Scotiabank 8, Press & Industry 1, Special Presentation; ***The Summer of Flying Fish***, Scotiabank 5, Press & Industry 1, Discovery

12:00 PM ***Blind Dates***, Scotiabank 7, Press & Industry 1, Contemporary World Cinema; ***The Invisible Woman***, Scotiabank 1, Press & Industry 1, Special Presentation; ***Story of My Death***, Jackman Hall, Public 2, Wavelengths

12:15 PM ***Khumba***, Scotiabank 6, Press & Industry 1, TIFF Kids; ***Manila in the Claws of Light***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, TIFF Cinematheque

12:30 PM ***Southcliffe***, Isabel Bader Theatre, Public 1, Special Presentation; ***The Square***, Scotiabank 13, Press & Industry 1, TIFF Docs

12:45 PM ***The Art of the Steal***, Scotiabank 4, Press & Industry 1, Gala Presentation; ***The Summer of Flying Fish***, Cinema 2, Public 2, Discovery

1:00 PM ***Moguls: Dede Gardner***, Glenn Gould Studio, Press & Industry, Industry Programming

1:30 PM ***Filthy Gorgeous: The Bob Guccione Story***, Scotiabank 11, Press & Industry 1, TIFF Docs; ***Labor Day***, Cinema 1, Press & Industry 1, Special Presentation; ***Tim's Vermeer***, Scotiabank 2, Public 2, TIFF Docs

1:45 PM ***Concrete Night***, Scotiabank 9, Press & Industry 1, Masters; ***Faith Connections***, Cinema 3, Public 1, TIFF Docs; ***A Wolf at the Door***, Scotiabank 10, Press & Industry 1, Contemporary World Cinema

2:00 PM ***Tom at the Farm***, Scotiabank 14, Press & Industry 1, Special Presentation; ***A Touch of Sin***, Scotiabank 3, Press & Industry 1, Masters; ***Zip & Zap and the Marble Gang***, Scotiabank 5, Press & Industry 1, TIFF Kids

2:15 PM ***The Animal Project***, Scotiabank 7, Press & Industry 1, Contemporary World Cinema

2:30 PM ***Hateship Loveship Princess of Wales***, Public 1, Special Presentation; ***The Police Officer's Wife***, Scotiabank 6, Press & Industry 1, Wavelengths; ***Rush***, Scotiabank 1, Press & Industry 1, Gala Presentation

2:45 PM ***Siddharth***, Scotiabank 13, Press & Industry 1, Contemporary World Cinema

3:00 PM ***All Cheerleaders Die***, The Bloor Hot Docs Cinema, Public 2, Midnight Madness; ***Exit Marrakech***, Scotiabank 4, Public 2, Special Presentation

3:30 PM ***Closed Curtain***, Jackman Hall, Public 2, Masters; ***Engaging Filmmakers and Audiences: A Keynote Conversation with Participant Media***, Glenn Gould Studio, Press & Industry, Industry Programming; ***Something Necessary***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 2, Contemporary World Cinema; ***What is Cinema?***, Cinema 2, Public 1, Mavericks

3:45 PM ***I Am Yours,*** Scotiabank 11, Press & Industry 1, Discovery

4:00 PM ***Brazilian Western***, Scotiabank 10, Press & Industry 1, Contemporary World Cinema; ***Midway***, Scotiabank 2, Public 1, TIFF Docs

4:15 PM ***Beyond the Edge***, Cinema 1, Public 1, TIFF Docs; ***Ladder to Damascus***, Scotiabank 5, Press & Industry 1, Contemporary World Cinema; ***Standing Aside, Watching***, Scotiabank 9, Public 2, City to City

4:30 PM ***All Cheerleaders Die***, Scotiabank 14, Press & Industry 1, Midnight Madness; ***Attila Marcel***, Winter Garden Theatre, Public 1, Special Presentation; ***Rigor Mortis***, Scotiabank 7, Press & Industry 1, Midnight Madness

4:45 PM ***Club Sandwich***, Scotiabank 8, Press & Industry 1, Contemporary World Cinema; ***An Episode in the Life of an Iron Picker***, Cinema 3, Public 2, Contemporary World Cinema; ***Made in America***, Scotiabank 3, Press & Industry 1, Mavericks

5:00 PM ***Industry Happy Hour***, Glenn Gould Lobby, Press & Industry, Industry Programming; ***Real***, Scotiabank 13, Public 1, Special Presentation

6:00 PM ***12 Years a Slave***, Princess of Wales, Public 1, Special Presentation; ***Bastardo***, Scotiabank 6, Press & Industry 1, Contemporary World Cinema; ***Horns***, The Bloor Hot Docs Cinema, Public 1, Vanguard; ***Ilo Ilo***, Scotiabank 11, Press & Industry 1, Discovery; ***Trap Street***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, Discovery; ***Violette*** Visa Screening Room (Elgin), Public 1, Special Presentation

Alain Guiraudie's *Stranger by the Lake*

6:15 PM ***Cinemanovels***, Scotiabank 4, Public 1, Contemporary World Cinema; ***Hotell***, Cinema 2, Public 1, Contemporary World Cinema

6:30 PM ***InRealLife***, Scotiabank 10, Press & Industry 1, Mavericks; ***Lucky Them***, Isabel Bader Theatre, Public 1, Special Presentation; ***Prisoners,*** Scotiabank 1, Press & Industry 1, Special Presentation; ***The Railway Man***, Roy Thomson Hall, Public 1, Gala Presentation; ***Wavelengths 1: Variations On...,*** Jackman Hall, Public 1, Wavelengths

6:45 PM ***Around the Block***, Scotiabank 14, Public 1, Discovery; ***Heart of a Lion***, Scotiabank 3, Public 1, Contemporary World Cinema; ***Mission Congo***, Scotiabank 9, Public 1, TIFF Docs

7:00 PM ***Border***, Scotiabank 2, Public 1, Discovery; ***Gerontophilia***, Scotiabank 5, Press & Industry 1, Vanguard; ***Une Jeune Fille, (A Journey)***, Scotiabank 8, Press & Industry 1, Contemporary World Cinema; ***Watermark***, Cinema 1, Public 1, Special Presentation

7:15 PM ***Bad Hair***, Scotiabank 7, Press & Industry 1, Contemporary World Cinema; ***People in Places***, Cinema 3, Public 1, Vanguard

8:00 PM ***Cannibal***, Winter Garden Theatre, Public 1, Special Presentation

8:15 PM ***Intruders***, Scotiabank 11, Public 1, Contemporary World Cinema; ***Of Good Report***, Scotiabank 13, Public 1, Discovery

8:30 PM ***Honeymoon***, Scotiabank 6, Press & Industry 1, Contemporary World Cinema; ***To Repel Ghosts: Urban Tales from the African Continent***, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, Contemporary World Cinema

8:45 PM ***PROXY***, Scotiabank 10, Press & Industry 1, Vanguard

9:00 PM ***The Bit Player***, Scotiabank 5, Press & Industry 1, Contemporary World Cinema; ***Blind Dates***, Jackman Hall, Public 1, Contemporary World Cinema; ***Palo Alt,*** Scotiabank 4, Public 1, Discovery; ***Prisoners***, Visa Screening Room (Elgin), Public 1, Special Presentation; ***This Is Sanlitun***, Scotiabank 8, Press & Industry 1, Contemporary World Cinema; ***Triptych***, Cinema 2, Public 1, Masters

9:15 PM ***All About the Feathers***, Scotiabank 9, Public 1, Discovery; ***The Square***, The Bloor Hot Docs Cinema, Public 1, TIFF Docs; ***Wild Duck***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, City to City

9:30 PM ***Abuse of Weakness***, Cinema 1, Public 1, Masters; ***Bad Words***, Ryerson Theatre, Public 1, Special Presentation; ***Palestine Stereo***, Scotiabank 14, Public 1, Contemporary World Cinema; ***Parkland***, Roy Thomson Hall, Public 1, Gala Presentation; ***Pioneer***, Scotiabank 1, Public 1, Special Presentation; ***Soul***, Scotiabank 7, Press & Industry 1, Vanguard

9:45 PM ***Empire of Dirt***, Scotiabank 2, Public 1, Contemporary World Cinema; ***The Last of Robin Hood***, Isabel Bader Theatre, Public 1, Special Presentation; ***Manakamana***, Cinema 3, Public 1, Wavelengths

10:00 PM ***Love is the Perfect Crime*** , Princess of Wales, Public 1, Special Presentation; ***Sapi***, Scotiabank 3, Public 1, Vanguard

11:59 PM ***The Station***, Ryerson Theatre, Public 1, Midnight Madness

TOMORROW

8:15 AM ***Attila Marcel***, Cinema 2, Press & Industry 1, Special Presentation

8:30 AM ***The Railway Man***, Cinema 1, Press & Industry 1, Gala Presentation; ***September***, Cinema 5 - NBCUniversal Cinema, Press & Industry 1, City to City; ***Watermark***, Scotiabank 11, Press & Industry 1, Special Presentation

8:45 AM ***People in Places***, Scotiabank 7, Press & Industry 1, Vanguard; ***Violette***, Scotiabank 4, Press & Industry 1, Special Presentation; ***What is Cinema?***, Scotiabank 9, Press & Industry 1, Mavericks

9:00 AM ***Border***, Scotiabank 5, Press & Industry 1, Discovery; ***Paradise***, Scotiabank 10, Press & Industry 1, Discovery; ***Parkland***, Scotiabank 3, Press & Industry 1, Gala Presentation; ***To Repel Ghosts: Urban Tales from the African Continent***, Jackman Hall, Public 2, Contemporary World Cinema; ***Unforgiven***, Scotiabank 14, Press & Industry 1, Special Presentation

9:15 AM ***Hateship Loveship***, Scotiabank 2, Press & Industry 1, Special Presentation; ***Salvation Army***, Scotiabank 8, Press & Industry 1, Discovery

9:30 AM ***12 Years a Slave***, Scotiabank 1, Press & Industry 1, Special Presentation; ***All About the Feathers***, Scotiabank 6, Press & Industry 1, Discovery; ***Horns***, Scotiabank 13, Press & Industry 1, Vanguard; ***Palo Alto***, The Bloor Hot Docs Cinema, Public 2, Discovery

9:45 AM ***Faith Connections***, Cinema 3, Public 2, TIFF Docs; ***Wild Duck***, Isabel Bader Theatre, Public 2, City to City

10:00 AM ***Alternate Financing: The Road Less Travelled***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

10:30 AM ***The Past***, Cinema 2, Public 2, Special Presentation

10:45 AM ***L'intrepido***, Scotiabank 7, Press & Industry 1, Special Presentation; ***Southcliffe***, Scotiabank 9, Press & Industry 1, Special Presentation

11:00 AM ***The Amazing Catfish***, Scotiabank 11, Press & Industry 1, Discovery; ***The Railway Man***, Visa Screening Room (Elgin), Public 2, Gala Presentation

11:15 AM ***The Daughter***, Scotiabank 5, Press & Industry 1, City to City; ***Eastern Boys***, Scotiabank 8, Press & Industry 1, Contemporary World Cinema; ***Love is the Perfect Crime***, Scotiabank 3, Press & Industry 1, Special Presentation; ***Lucky Them***, Cinema 1, Public 2, Special Presentation

11:30 AM ***12 Years a Slave***, Ryerson Theatre, Public 2, Special Presentation; ***Around the Block***, Scotiabank 10, Press & Industry 1, Discovery; ***Dallas Buyers Club***, Scotiabank 2, Press & Industry 1, Special Presentation; ***Financing and Packaging - From Indie to Studio***, Filmmakers' Lounge - Industry Conference Room, Press & Industry, Industry Programming

11:45 AM ***The Last of Robin Hood***, Scotiabank 14, Public 2, Special Presentation; ***Life's a Breeze***, Scotiabank 6, Press & Industry 1, Contemporary World Cinema; ***Palo Alto***, Scotiabank 4, Press & Industry 1, Discovery

12:00 PM ***Prisoners Princess of Wales***, Public 2, Special Presentation

12:15 PM ***Cold Eyes***, Scotiabank 13, Press & Industry 1, Gala Presentation; ***Only Lovers Left Alive***, The Bloor Hot Docs Cinema, Public 2, Special Presentation

12:30 PM ***Bad Words***, Scotiabank 1, Press & Industry 1, Special Presentation; ***The Fifth Estate***, Winter Garden Theatre, Public 3, Gala Presentation; ***Hateship Loveship***, Isabel Bader Theatre, Public 2, Special Presentation

12:45 PM ***Antboy***, Cinema 3, Public 1, TIFF Kids; ***Le Joli Mai (The Lovely Month of May)***, Cinema 4 - Paul & Leah Atkinson Family Cinema, Public 1, TIFF Cinematheque

1:00 PM ***At Berkeley***, Jackman Hall, Public 1, TIFF Docs; ***Moguls: Alison Thompson***, Glenn Gould Studio, Press & Industry, Industry Programming

1:15 PM ***October November***, Scotiabank 7, Press & Industry 1, Contemporary World Cinema; ***A Promise***, Scotiabank 11, Press & Industry 1, Special Presentation

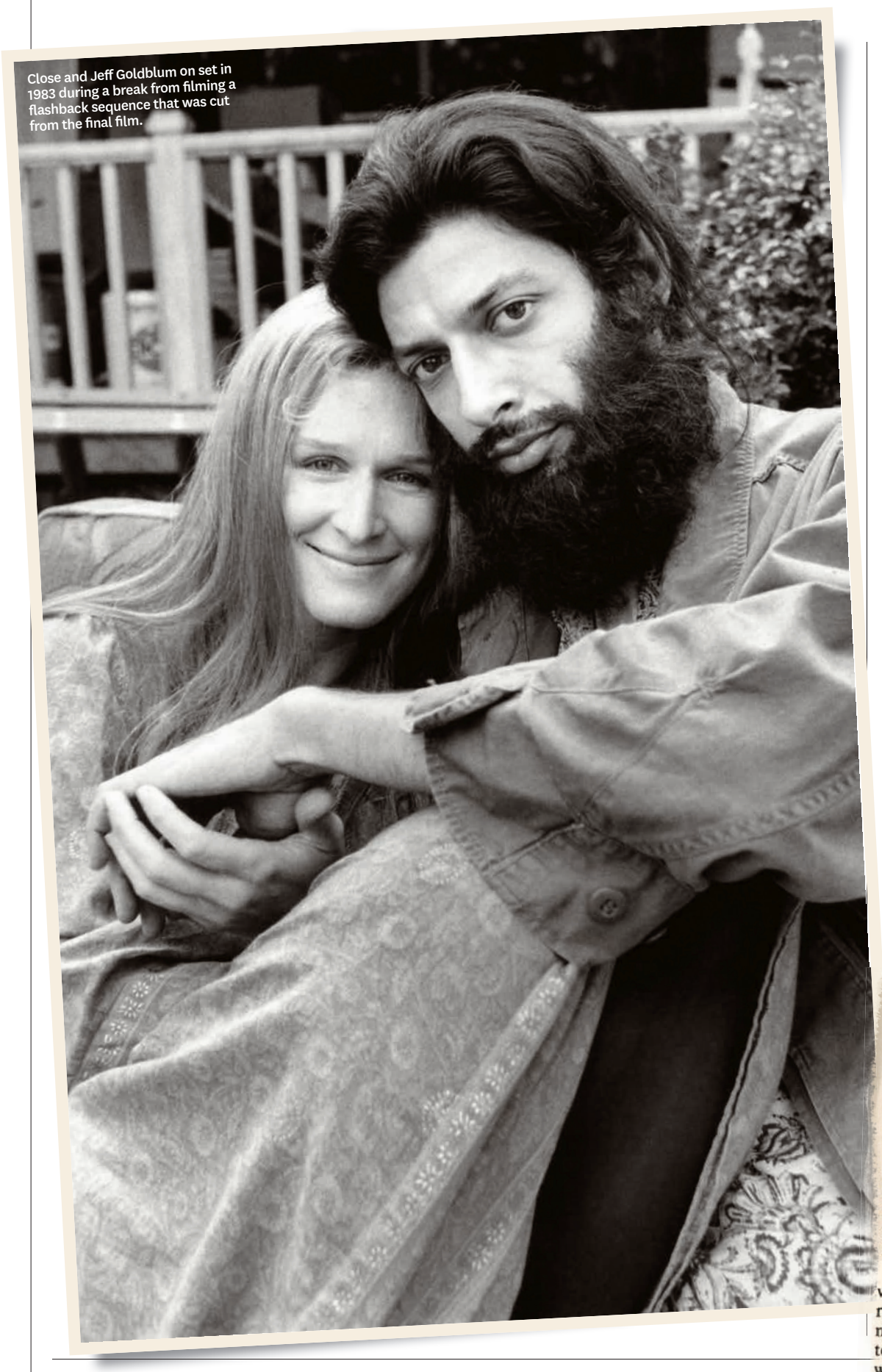
1:30 PM ***Supermensch The Legend of Shep Gordon***, Roy Thomson Hall, Public 1, Gala Presentation

1:45 PM ***Miss Violence***, Scotiabank 5, Press & Industry 1, City to City; ***Violette***, Cinema 2, Public 2, Special Presentation

2:00 PM ***Blue Is the Warmest Color***, Scotiabank 4, Public 2, Special Presentation; ***Finding Vivian Maier***, Scotiabank 8, Press & Industry 1, TIFF Docs; ***The Finishers***, Cinema 1, Public 1, Special Presentation THR

8 Decades of *The Hollywood Reporter*

The most glamorous and memorable moments from a storied history



Close and Jeff Goldblum on set in 1983 during a break from filming a flashback sequence that was cut from the final film.

The Big Chill, Toronto class of 1983, comes back to campus

BEFORE *THE BIG CHILL* celebrated the 30th anniversary of its premiere at the 1983 Toronto International Film Festival, Glenn Close told *THR* she was excited by the prospect of the screening and cast reunion given that it echoes the film's plot: old friends coming together again. "But it's like this time we're coming back and we're even more jaded by life," joked the actress, who received a supporting actress Oscar nomination for her role as Sarah Cooper, a doctor who learns her old college friend has committed suicide. The Toronto fest had given *Chill* a major prerelease boost when the Lawrence Kasdan-directed film won its people's choice award. Though it went on to be nominated for three Oscars including best picture (losing to *Terms of Endearment*), Toronto's arguably was its most significant win. While Close's memory of attending the *Chill* premiere in the festival's eighth year is hazy ("There was something about it being an up-and-coming festival and a good idea to bring the film there"), she has a vivid recollection of "wearing the shittiest top I bought at a vintage clothing store to the premiere. I just saw a picture from that night and I kept thinking, 'Why did I wear that?' Maybe I should wear it again this year." — BILL HIGGINS

8th Toronto Festival opening this Friday

From The Hollywood Reporter
Toronto Bureau

By MICHAEL RECHTSHAFFEN

The curtain goes up on the eighth annual Toronto Festival of Festivals tomorrow with a lineup of over 160 films, a three-day industry trade forum, a series of craft conferences and a special tribute to actor Robert Duvall.

Opening the 1983 Festival of Festivals will be a gala screening of Lawrence Kasdan's "The Big Chill," with most of the cast expected to be in attendance. The festival's closing film will be "The Tin Flute," just picked

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Cinema do Brasil and Gullane proudly announce the film A Wolf at the Door, selected for the Toronto International Film Festival.

cinema do Brasil

tiff. toronto international film festival
OFFICIAL SELECTION 2013
Gullane and TC Filmes
in coproduction with CaBra Filmes and Pela Madrugada with the participation of HBO and RioFilme present
Leandra Leal
Milhem Cortaz
Fabiula Nascimento
A WOLF AT THE DOOR
A film by Fernando Coimbra
Juliano Cazaré, Paulo Tiefenthaler, Tamara Taxman, Emiliano Queiroz and Thalita Carauta, presenting Isabelle Ribas
Gullane and TC Filmes in coproduction with CaBra Filmes and Pela Madrugada in association with TeleImage, Locall and BCine with the participation of HBO and RioFilme present A WOLF AT THE DOOR director of photography Lula Carvalho art director Tiago Marques editing Karen Akerman soundtrack Ricardo Cutz casting Alessandra Tosi costume Valeria Stefani make up Auri Mota sound director Vampiro sound editing and mixing Ricardo Cutz post production supervision Patrícia Nelly line producer Clara Machado executive coordination Sonia Hamburger executive production Caio Gullane, Fabiano Gullane and Rodrigo Castellar coproduced by Fernando Coimbra, Karen Akerman, Lula Carvalho and Ricardo Cutz produced by Caio Gullane, Fabiano Gullane, Debora Ivanov, Gabriel Lacerda, Rodrigo Castellar and Pablo Torrecillas written and directed by Fernando Coimbra
www.oloboatrasdaporta.com.br

A Wolf at the Door

by Fernando Coimbra

Contemporary World Cinema

AUDIENCE	DATE	TIME	VENUE
Press & Industry 1	09/06/13	1:45 pm	Scotiabank 10 I Scotiabank Theatre
Press & Industry 2	09/10/13	11:15 am	Scotiabank 10 I Scotiabank Theatre
Public 1	09/11/13	9:30 pm	Scotiabank 3 I Scotiabank Theatre
Public 2	09/12/13	3:30 pm	Cinema 2 I TIFF Bell Lightbox
Public 3	09/15/13	8:15 pm	Scotiabank 2 I Scotiabank Theatre

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CARA GEE JENNIFER PODEMSKI SHAY EYRE LUKE KIRBY

EMPIRE OF DIRT

A FILM BY PETER STEBBINGS

Three generations of First Nations women struggle to deal with the demons of their past, in this powerful and affecting drama from actor-turned-director Peter Stebbings (Defendor).

TIFF SCREENINGS

(P&I) Friday Sept 6 @ 09:15h **Scotiabank 14**
Friday Sept 6 @ 21:45h **Scotiabank 2**
Sunday Sept 8 @ 09:15h **Scotiabank 14**

LAUREN LEE SMITH JENNIFER BEALS BEN COTTON KATHARINE ISABELLE KETT TURTON

CINEMANOVELS

A FILM BY TERRY MILES

tiff. toronto international film festival
OFFICIAL SELECTION 2013

As a young woman prepares a memorial film retrospective for her late estranged father, his work begins to influence her life in strange and significant ways.

TIFF SCREENINGS

(P&I) Thursday Sept 5 @ 21:00h **Scotiabank 7**
Friday Sept 6 @ 18:15h **Scotiabank 4**
Saturday Sept 7 @ 21:15h **Scotiabank 11**
(P&I) Thursday Sept 12 @ 10:30h **Scotiabank 14**
Sunday Sept 15 @ 12:00h **Scotiabank 11**

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For more information contact
Jason Moring | 416.994.8373 | jason@doubledutchmedia.ca
Ron Moring | 416.953.3212 | ron@doubledutchmedia.ca